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A
BRIEF HISTORY
OF
PICTORIAL JAPAN.



SMITHSONIAN
INSTITUTION

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A
BRIEF HISTORY
OF
PICTORIAL JAPAN

BY

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AUTHOR OF

"PAGODAS IN SUNRISE-LAND"

"SIGHTS OF OLD CAPITAL"

"THE GION FESTIVAL"

ETC., ETC.

日本繪畫小史

秋山愛三郎著

1919

759.952

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FOREVER AND FOREVER,
DAY IN DAY OUT,
MONTH IN MONTH OUT,
YEAR IN YEAR OUT,
MAY
THIS LITTLE WORK
MEMORIZE MOST GRATEFULLY
THE IMMEASURABLE KINDNESSES
IMPERISHABLE FOR AGES ETERNAL
SENATOR AND MRS. WILLARD SAULSBURY,
WILMINGTON, DELAWARE, U. S. A.,
DURING THEIR VISIT TO JAPAN
IN THE SUMMER OF 1913,
DIVINELY SHOWERED UPON THE
AUTHOR!

Gazing on an Imposing
Gingko-tree, so prays,
Tokyo: June, 1916.

Aisaburo Akiyama.

PREFACE.

Art is the esthetic manifestation of human emotion. It might, therefore, as well be said that the art of a nation is no other than a symbolization of its nationality. Thus, through all ages and climates, nothing could demonstrate more vividly the national spirit than the fine arts.

From this point of view, the author intends, on behalf of visitors to this paradisaean land miraculously gifted with each grace of nature and of art, to make a brief sketch of the history of pictorial Japan, which may simultaneously narrate a part of her bygone life.

Now, Japanese painting is abstract or ideal in its principle. This seems to come from the fact that the Japanese do not like to be far off from nature, but to live with her, and to be turned and condensed into herself is their cherished desire. As it is, our artists, who are rich in synthetic knowledge, can freely and cleverly pick up any

materials out of innumerably varied forms of matter in the universe and transform them into a perception, through which they admirably depict imaginary beauties. This natural idealization is evidently their speciality. However, they have neglected sundry gists, namely, perspective, shading and the visual angle, etc., and have laid too much importance on line only. No attention has ever been paid to realism, so that their superiority is found in drawing patterns more than in realistic painting. In recent years, European influence has begun to add more of scientific dexterity, but it would be a question of paramount interest to watch whether it will introduce any healthy development into a style peculiar to this country.

The Author.

Tokyo : June, 1916.

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N.B.—The reader is requested to note that the division into periods in the book is approximate and is done for the sake of convenience.

A BRIEF HISTORY OF PICTORIAL JAPAN

FROM THE ACCESSION OF THE EMPEROR JIMMU TILL THE
INTRODUCTION OF BUDDHISM. (660 B.C.—552 A.D.)

WING to the lack of reliable records, much about our ancient history remains wrapped in a shroud of obscurity. It is traditionally acknowledged that some 1211 years cover a huge gap between the accession of the first Emperor of Japan, Jimmu Tennō, and the introduction of Buddhism in 552 A.D., yet this period was presumably chaotic and eventless, leaving scarcely any historical relics of momentous consequence. In short, this is what chronologists generally denominate the prehistoric age.

It needs no explanation that, in the primitive stage of a country, the fine arts are in a state of embryo, which is by no means noteworthy. In the earliest ages, Japan seems to have had a kind of picture, or rather patterns. Among those which have been recently brought to light from underground, there are discovered 'an earthen coffin with human figures on horse-back' painted on the outside, a jar with lozenges, 'a sword with vine designs' carved on its haft, and 'a stone-

coffin with sundry figures' drawn inside. It is a matter of course that all these objects are, in the strict sense, undeserving of being called painting, but are merely ornamental representations. Besides, such remnants are too scanty on the whole to show the exact state of work.

There is almost no knowing when the authentic history of our painting started. It would be, therefore, undeniably reasonable and fair to commence its first chapter at the Suiko period, that is, just after the introduction of Buddhism. Prior to this, in the 7th year of the reign of Emperor Yūryaku (463 A.D.), there came over to this country, at the Imperial request, Isuraga, a Korean painter, accompanied by his assistants. He taught some people, by which more or less progress is said to have been made. But as to what sort of works, it remains unknown, for nothing survives to reveal it. The descendants of Isuraga were many and some of them were called "Yamato-Eshi" (Artist of Yamato province); others, "Kawachi-Eshi" (Artist of Kawachi province), etc. In the same reign, Nanryu, or Shinki, a Chinese painter of royal descent, arrived and spent the rest of his life as a naturalized subject. All of his descendants were as adept as himself. The fifth generation was especially patronized by the Emperor Tenchi, who was pleased to confer the title of "Yamato-Eshi" on it; later in 769, the Empress Shōtoku honored the family with the name of "Ōka-Imiki" after the location of its residence. They inherited the profession as "Shinabe" and did a great deal towards the advancement of painting. The "Shinabe" was a hereditary artist who chiefly executed official and sometimes private orders. Nothing that is thought to be their work is in existence as far as we can judge. We infer, however, that in those days many Chinese artists took their temporary abode in Korea and that the ruling style may have been after that which swayed the "Six Dynasties" in China.

THE ASUKA, OR THE SUIKO, PERIOD (552-645 A. D.)

The ever-growing popularity of Buddhism in this generation encouraged importing from Korea Chinese paintings, mostly those of the Buddhist school. In 588, the King of Korea presented to the Emperor a bone of Buddha, and at the same time, sent the artist Hakka and his party, accompanied by priests, carpenters, tile-makers and various other workmen. Perhaps these painters might have been engaged in decorating temples and utensils. In 597, Asa Taishi, a Korean prince, visited this country and painted a portrait of the renowned Prince Shōtoku. This portrait is extremely famous and was one of the greatest treasures of the Hōryūji temple, but it is now the property of the Imperial Household. It is done on paper, slightly colored, measuring about 3 feet and 7 inches by 1 foot and 8 inches. According to the critics' opinion, this must be a production of later days, because the period and the costumes do not agree.

Now, Prince Shōtoku was an enthusiastic advocate of and believer in Buddhism. He built temple after temple at various places, which necessitated his having many painters. In 604, he selected a number of the ablest artists to whom he gave the titles of "Kibumi-no-Eshi, Yamashiro-no-Eshi, Suhada-no-Eshi, Kawachi-no-Eshi and Narahara-no-Eshi" respectively. He treated them with such favor as to exclude them from taxes. "Kibumi" may have meant one who illustrated only Buddhist sūtras. The rest appear to have been called after the places each of them lived in. In 610, a Korean priest, Donchō by name, came over and resided permanently in the Hōryūji temple. He was a good colorist and handed down to his Japanese pupils the method of making painting materials, paper and Indian ink, which was a novelty

to them. This made greatly towards the development of art. In 621, the death of Prince Shōtoku was more than his consort could bear. She wept over the mournful event day and night. How passionately she longed for the beloved Prince! At last, from an ardent desire to see how the Prince was passing his life in the next world, she ordered the naturalized subjects, one Korean and two Chinese, to draw a picture of the "Tenjuku" (Land of Bliss), where the Prince was supposed to be born again. By aid of the said design, she had two Mandalas embroidered by her court-ladies, which are very noted and a few fragments of them are still preserved in the Chūguji temple.

Besides the above, there are the notable relics in the Kondō of the Hōryūji temple: the angels depicted on the canopy and the painting on the "Tamamushi Zushi," a portable shrine made of wood, set on a stand, measuring 7 feet and 4 inches high in all. The picture on this shrine, according to the most trustworthy authorities, is not only the oldest in Japan but in the Orient, which makes it still more precious. "Tamamushi" means a kind of beetles (*chrysochroa elegans*), and "Zushi" a small shrine to install a Buddhist image in. The name is derived from the fact that innumerable wings of the insect are inserted under the perforated work, thus reflecting a golden blue color. On the four sides of the pedestal and on each leaf of the doors on the three sides there are drawn Śākyamuni, Bodhisattvas, pagoda, Mt. Sumeru, plants, rocks and various other objects, which are related to Buddhist sūtras. They are executed with a pigment called "Midaso," which is an oxidation of zinc, consisting of white, black, red and yellow colors. The use of this stuff was apparently prevalent in the Nara period, but it went out of fashion in the next era. In China, it had been extensively employed in drawing flowers, plants and portraits as early as the 6th and 7th centuries.

There must have been undoubtedly many other productions in this period, but time seems to have been working its devouring power with these valuable treasures.

THE HAKUŌ, OR THE TENCHI, PERIOD. (646—709 A.D.)

The consecutive importation of Chinese civilization through Korea and the vigorous intercourse with China enhanced the rapid progress of art. In painting, profound knowledge and imagination were more freely applied to designs than hitherto, improving immensely. In 701, the Emperor Monbu issued an ordinance, thereby constituting the "Picture Bureau," composed of one president, four experts and sixty assistants. They devoted themselves to ornamental pictures. It was because at that time palaces and utensils were decoratively colored after the T'ang fashion. In China, Buddhism having been broadly adopted in the previous (the Sui) dynasty, she naturally introduced the Indian style of painting. It was mixed with the Grecian school, that had entered India with Eastern European civilization since the descent of Alexander the Great on the East. Whence this style crossed over to Japan and gave rise to a fresh school.

The most wonderful and representative work of this age is the mural painting in the Kondō of the Hōryūji temple. Judging architecturally and chronologically, there are many different views attached to this priceless relic. Some say it is by Donchō, while others by Tori Busshi, or someone else. At any rate, it is done after the Greco-Indian style and is asserted to be similar to the one in the cave of Ajanta in India, which is firmly believed to have been executed in 600 A.D., or so. This work, one of the most remarkable to be seen in Japan, shows us the exquisite art of about thirteen centuries ago. In

drawing this, the walls were covered at first with carbonate of lead and then painted with colors, representing the Paradises of four Buddhas, namely, Amida (Amitāyus), Hōshō (Ratnasambhava), Yakushi (Bheshajya-Guru) and Shaka (Śākyamuni), together with the images of Bosatsu (Bodhisattva) and Rakan (Arhat). They are all about 7 feet in height.

It is an infinite disappointment that there should remain no other pictures, with the exception of the above-stated fresco which tells us the pride of those times.

THE TENPYO, OR THE NARA, PERIOD (710—794).

The present age, in which Buddhism reached its climax of prosperity and as a matter of course Buddhist artists enjoyed the height of patronage, is one of the most brilliant chapters in our history. This is in reality the epoch of sculpture, which developed to such an extent that nothing done later can equal the works of that period.

It is an intense regret that, owing to the fact what very little is left now, we can not definitely ascertain whether painting kept pace with her sister art sculpture. According to the existing objects, however, it is obvious that the former can not be mentioned in the same breath as the latter, although it was not presumptively improbable that, applying the prevailing superior method of the T'ang dynasty, there might have been turned out many excellent works. The art of coloring had made an apparent advancement and the variety of colors had increased. While pictures hitherto were wholly confined to Buddhist requirements, there appeared a visible tendency that the people began to take pleasure in painting itself, apart from the exclusive use of ornamentation, which is worthy of notice. Some artists were specially engaged in



A PORTION OF THE MURAL PAINTING (7th Century)
IN THE KONDŌ OF THE HŌRYUJI TEMPLE, YAMATO.

decorative works, others in drawing flowers and birds. Buddhist paintings were done usually by priests or those who were connected with temples. That was because they had to be made in accordance with the fixed forms of doctrine.

One of the most striking productions in this period is an image of "Kichijōten" (Śrī), a goddess of luck, in possession of the Yakushiji temple. It is painted on cloth, measuring only 1 foot and 9 inches by 1 foot and 1/3 inch. Also there is the noted illustration of "Kakio Genzai Engakyo," or the Sūtras of Causal Events in Past and Present Existences. Besides the above, some pictures are preserved in the Imperial Treasure House "Shōsōin" in Nara, including the famous screen known as "Torige-no-Ritsujo." This consists of six panels; on each of them there is depicted a beautiful lady standing under a tree. Her garments and locks were made with feathers, which are all torn off now, save a few fragments on the clothes. However, experts say, one can get from the outlines traceable with dimness a fair idea of pictorial art at that time, though it was still in an embryo state.

According to the catalogue of offerings to the Tōdaiji temple, it possessed fifteen folding screens of landscape and human figures and it is further stated in the inventories of the temples Hōryūji, Saidaiji and Taianji, that they had a number of pictures; but they are all lost at present, and consequently their value is buried in utter darkness.

THE KŌNIN PERIOD. (794—888 A.D.)

Kyoto was literarily and esthetically the heart of enlightenment after the Emperor Kwammu removed to this city from the old Capital in 794. The fresh taste and the spirit of the day were fully given to painting, reforming all

antique modes and making a marked advancement when compared with what it was in the previous period. There was created a new school which principally aimed at those pictures delineating landscape and customs in lieu of those Buddhist ones which had been hitherto solely in vogue. Thus the artists in decoration work, who had been formerly prospering, declined greatly in the present generation, due to the adopting of the pure native style to decorate the walls and sliding-doors of the Imperial palaces which were then being erected.

The works of repute existent today were all painted by priests; among others, Kōbō Daishi (774-835) was most skillful, followed by Chishō Daishi (814-890) and Gishin (830-883), etc. It is unanimously admitted that genuine Japanese painting owes its origin to the two great artists, namely, Kudara no Kawanari and Kose no Kanaoka, whose imperishable efforts brought about a memorable development.

Kudara no Kawanari. (781-853 A. D.) Kawanari, a descendant of a naturalized Korean, being highly versed in pictorial as well as military art, rendered distinguished services to the Emperors Ninmyō and Buntoku, and later was appointed to an exalted office. He had frequently the honor to paint in the Imperial Palace the portraits of ancient personages, landscape, trees and plants, all of which were true to nature. His fame is still ringing at the present day, but there exists none of his achievements to be admired. The following two amusable traditions, though not without a suspicion of hackneyed exaggeration, show how he excelled in realistic painting:—

“One day a servant-lad of Kawanari ran away and his whereabouts were utterly unknown. Now, our great artist ordered a man to go after the missing urchin, to which the man replied with a knowing air, ‘All right, sir, I am at your service, but how can I possibly find a boy whom I have never seen before?’ Thereupon, spreading out a sheet of paper,

Kawanari hastily made a sketch of the lost youngster, with which he charged his new domestic to go into the bustling streets and search out the puny runaway. While, portrait in pocket and with eagle eyes, our amateur detective was wandering about the city, he came across a stripling whose feature was exactly like the picture, with which he made instantly a secret comparison, and could unmistakably identify that he was none but the little absconder. Here's Nemesis indeed! The innocent rascal was brought back willy nilly to his quondam master."

"Hida no Takumi was an expert in architecture in this generation. Once he and Kawanari made an appointment to have a contest of skill. Now, the architect informed his friend that he had^h built of late a small shrine in his premises and asked him to come and draw on its walls, to which an offhand reply was cheerfully given. On visiting Takumi's, the painter found a tiny shrine of about six feet square with all doors open. Trying to enter from the south, he found the door shut by itself; so coming round to the west, the door on this side closed again by itself, simultaneously the first one opening automatically, at which he was not little vexed. Then he tried desperately from north to east, in fact every corner, but all in vain. Seeing the embarrassed artist in despair, the tricky architect heartily laughed at and bantered him.

"Some days later, Kawanari sent an invitation to Takumi, who, for fear of revenge, did not readily accept it, but finally did so though reluctantly. Calling upon the artist and opening a door leading to a corridor, so shockingly surprised was he to find a ghastly dead body lying there, discolored, swelling and shedding matter, that his hair stood on end and he was about to run away double-quick like a hare. Beholding the poor crony in a comical state of awful confusion, our joky portraitist, being so cock-sure of his jolly success, remarked, 'What frightened you so much, my friend?'

Thereupon, the modest architect, becoming a bit self-possessed, turned back shivering and glanced at the mysterious corpse scrutinizingly. Good Heavens! Ah, ha, ha! It is, indeed, a dead man but painted on a sliding-door."

Kose no Kanaoka. (circa 860-900 A. D.). Kanaoka, gloriously known in future generations as the "Pictorial Genius of Japan," was a dignitary serving in succession the five Emperors, Seiwa, Yōzei, Kōkō, Uda and Daigo. He was an unexampled master in almost all departments of painting and often exhibited his consummate skill in the Imperial Palaces. His style was based, it is said, on that of Wu Tao-tsu ("Godōshi" in Japanese), a matchless Chinese artist in the T'ang dynasty.

"On a certain day the Emperor Uda, when residing in the Ninwaji temple after his abdication, ordered Kanaoka to draw a horse on one of its walls, which he executed so realistically that it looked exactly like a live one. Just at the time, the fields in the neighborhood were nightly spoiled by some devil and the rice-plants gnawed. All the naive peasants felt intensely perturbed and sorely wondered who on earth could the offender be. Here's a pretty howdy-do! Shortly it was detected from the earth on the hoofs of the painted horse that he has been running out of the wall and doing damage. Thereupon the eyes of the poor creature, alas! were scooped out, which eventually checked his further raids."

"Kanaoka again painted a spirited stallion on a sliding-door in the Imperial Palace. This animal used to walk about under cover of Cimmerian darkness and chew the lespedezas beautifully depicted on a screen. On discovering the cause of the unartistic mischief, the picture was immediately changed into a horse tied to a post and hence he gave up grudgingly his favorite nocturnal promenade."

Needless to say, all these stories are groundless, yet they are enough to prove what Kanaoka's dexterity was. It

is extremely regrettable that there exists hardly any of his work now, and that although there are many Buddhist paintings attributed to him, none of them can be taken as genuine, being done in rather modern a fashion.

THE FUJIWARA PERIOD. (888—1185 A.D.).

Since the powerful reins of Government fell into the hands of the Fujiwara family, the culminant prosperity and its consequent luxury, on the top of which they dreamily passed their Utopian days, afforded a great encouragement to the speedy production of splendid works of art. As wealth would generally go hand in hand with extravagance, clothing and habitation were driven to the extremity of richness and sumptuousness, to which laughable but innocent vanity led the nobility and gentry at that time. Thus there was much demand for objects of art for decorating palatial mansions, and artists showed their exquisiteness in a variety of forms. Particularly, on the wall, the sliding-door and the screen, painting was the only way of obtaining admiration. As it was, ladies and gentlemen held frequent meetings for the purpose of commenting on one another's pictures or even of testing the skill of their own drawings.

The works of these days, being full of delicacy, elegance and taste, amply remind us of the aristocratic times. At the beginning of this period, the Buddhist school flourished extensively, so that Chinese landscape was being appreciated, but it was gradually replaced by the native subjects, delineating historical events, customs, stories and scenery, etc., which were drawn in the so-called "E-Makimono," or rolled picture.

A typical priest Eshin Sōzu (942—1017) was well versed in painting. His style is the combination of the T'ang and

Yamato schools. He was most skilled in drawing Buddhist subjects. Among others, his noted "Amida and Twenty-five Bosatsu Welcoming Departed Soul," said to have been done in his 24th year and preserved now in the temples on Mt. Kōya, is not only the best specimen of his day, but the greatest work of its kind. The priest Eri Sōzu (847-931) was another good hand. Toba Sōjō (1053-1140), the famous priest was unrivaled in depicting witty caricatures of animals and birds imitating human manners most naturally. His simple lines turned almost any and everything into a sneer or a sarcasm. His brush is of light touch, but full of life and taste. His contemporary Chinkai (1089-1151) was no less clever.

There lived many amateur artists in these days, as seen in the instances of Fujiwara Tadahira and Asukai Tsunenori, who were both of noble birth and highly cultivated in art. It is jestingly said about the former that he once painted a cuckoo that sang melodiously, and that the latter, a lion that was greeted with bow-wows by many a barking dog.

The Kose School. Descended from Kose no Kanaoka: Aimi, Kimitada, Kinmochi, Fukae and Hirotaka, etc., successfully handed down the art from father to son. Kimitada was ingenious in drawing Chinese landscape, while Kinmochi native scenery. The most prominent was Hirotaka, who excelled in Buddhist pictures. After the time of Kinmochi, the style underwent a new turn, adding the beauty of imagination to realism.

The Takuma School. Founded by Takuma Tameuji, who flourished at about 988, and subsequently consolidated by Takuma Tamenari towards the Eishō era (1046-1053). Its speciality was Buddhist painting, which was executed with delicacy and taste. The life of Tamenari, though celebrated, is very little known. The Emperor Shirakawa appointed him "President of the Picture Bureau" in place of the Kose school. The renowned Buddhist



AMIDA AND 25 BOSATSU. BY ESHIN SÔZU. (942-1017)

OWNED BY THE HACHIMAN-KÔ, KÔYASAN.

painting on the walls and doors of the "Hōwodō," or Phoenix Hall, in Uji near Kyoto, alone survives in its original splendor to tell us of his eminent skill. Tametowo, his follower, is also well reputed. Later this school had continued to the next period, enjoying the public esteem.

The Kasuga School. A Yamato school; it originated in Nara. The name "Kasuga" is derived from the fact that this style was born in the "Picture Bureau of the Kasuga Shrine." Its characteristics were displayed in drawing Buddhist pictures with delicate and slender lines, combined with its elegant and graceful coloring. The very first President of the Bureau was, it is said, Fujiwara Takachika (fl. 1100-1140). He was a son of Takayoshi (fl. 1050-1080), who is ever fresh in every mind as the illustrator of the famous romance "Genji Monogatari." Some say, however, Takachika must be the true artist, but not Takayoshi, judging from the chronological standpoint. The best days of this school were seen in the following period, though no one of special merit had appeared.

The Tosa School. This is the original line of the so-called "Yamato-E," or native painting. Fujiwara Motomitsu is said to be the founder, but it is not yet certain. Tsunetaka is more popularly acknowledged to be the initiator. This school came to be called "Tosa" in memory of the event that Tsunetaka, son of Takachika, was appointed Vice-governor of Tosa province. It created its own style, with its easy and commanding use of brush and backed by simple but amazingly harmonized coloring. Further, it strove to sketch tastefully from nature.

Motomitsu, Fujiwara. (fl. 980-1010) A veteran artist: he took the name "Kasuga," as he lived in the Tōdaiji temple, Kasuga. It is a pity that none of his works is existent at the present day.

Mitsunaga, Fujiwara. (fl. 1160-1200) He received his

preliminary lessons from his father Takachika, and later was appointed "President of the Kasuga Picture Bureau." His brush is the combined incarnation of activity, dexterity and freedom. His "Rites and Ceremonies of the Year" is in great fame as ever.

Tsunetaka, Tosa. (fl. 1200-1240) Since his appointment to Governor of Tosa province, he changed his family name into "Tosa." He was an expert in Buddhist painting. By Imperial order, he painted on the "Kensei-Shōji" (Sliding-doors) in the Palace. The illustration of the "Romance of Priest Saigyō" is one of his most superb works.

Takanobu, Fujiwara. (1140-1204) He was as conspicuous a painter as a man of letters. The brilliant reputation of his son, Nobuzane, made the more of his weight and honor. He was really proficient in realistic painting, especially in portraiture.

THE KAMAKURA PERIOD. (1186-1334 A.D.).

After the repeated bloody struggles and the lamentably liberal sacrifice of costly human flesh, alas! the Taira Clan was completely overthrown by the gallant generalissimo, Minamoto Yoritomo, who established the feudal government at Kamakura and became the first Shogun in 1192. Thus there prevailed at least for the time being a scene of absolute tranquillity. It needs scarcely be said that in those days when the Shogun's powerful authority was exercised all over the country, militarism predominated above all and very little importance was attached to the culture of literature. Simplicity and frugality were respectfully observed by the people, while luxuriousness and wantonness were cautiously kept far at a good distance. As it was, early in the present period, nothing original could

be developed in art, the style prevalent in the previous dynasty being continued. Then a gradual transition was introduced into painting under the influence of the warrior's spirit, adding a large amount of life and active motion to human figures, birds and animals, which were drawn as realistically as possible. Besides, battle-scenes, horses and bulls were made favorite subjects. The fashion of horse-pictures might have been induced by military men who were naturally fond of spirited steeds, while oxen were patronized by court-nobles who used them for their carriages. As Buddhism thrived there arose sect after sect, giving rise to Buddhist painting. There were depicted mostly the origin of a sect, the miracle of Buddha, and the life of an illustrious priest, etc., leaving a considerable number of works to the present day.

The following schools were the leading factors in this period :— The Kose, the Takuma, the Kasuga, the Tosa and the Chinese school.

The last-mentioned one, later known as the "Hokusō School," was only brought in at the closing part of this period by the priests of the Zen (Dyana) sect, who had been in China to pursue their study in Buddhism. Their productions were at first not so far beyond the limit of amateurs, but were full of taste and grace. In short, this school was no more than a hobby of the eminent priests, such as Kawo, Mokuan and Myōtaku, etc. Kawo was an abbot of the Nanzenji temple. He stayed in China (Yuan dynasty) for 10 years. His paintings are simple but impressive. He was skilful in drawing "Hanshan and Shiteh." Myotaku was an adept in bamboo and birds, besides the image of "Fudō" (Acala), while Mokuan in drawing "Kwan-on" (Avalokitesvara).

The Kose School. Was being overshadowed under the hard pressure of the Takuma and Kasuga schools and was dying, vainly dreaming of its past splendor. It began now to imitate the T'ang style and had

made it their speciality to draw Buddhist subjects with elegant but unchangeable lines. Finding, however, the Takuma's brush very favorably met with the times, it had to run after the rival's fashion. Be that as it may, its proper works showed something nice and tasteful beyond the reach of its contemporaries. Ariiye and Munehisa were experts.

The Takuma School. Had undergone a gradual change in its style since the time of Tamenari. Eiga and his followers painted excellently, in the middle of this period, Buddhist pictures with refinement and cleverness; but they adhered to the Sung style (Chinese) too much and lost their own sharp brush. Shōga, Chōga, Tameyuki, Eiga and Ryoson are the names that will never perish as master-hands; above all, Shōga and Eiga.

The Tosa School. Pursuing steadily the gentle and graceful style started in the preceding period, this school displayed a feature peculiar to the "Yamato-E" (native painting), and routed totally all the other schools. Moreover, holding the presidency of the Picture Bureau, they were the only victors of the time. Truly, this was the period that the Tosa enjoyed the best days, favored by the successive appearance of great masters and supported by their remarkably advanced art.

Nobuzane, Fujiwara. (1176-1265). One of the greatest artists in this country and decidedly the most excelled in the Tosa line. His vigorous and admirable brush promoted him up to be the magnet of his contemporaries. The most renowned of all his works is certainly the "Historical Pictures of Kitano Shrine" which is esteemed as a marvelous success. He was expert in portraiture as in poetry.

Keinin, Sumiyoshi. (fl. 1166-1200) He used to be known under the wrong name of "Keion."

Served in the Sumiyoshi Shrine, from which his family name "Sumiyoshi" was taken. His works are full of spirit and

vigor, being much admired. He is highly regarded as the illustrator of the famous romance "Heiji Monogatari."

Takakane, Takashina. (fl. 1310) No contemporary could surpass him in respect to coloring. He took great pains in naturalistic painting and was a designer of commanding talent. The "Miracle of the Deity of Kasuga," which is perhaps the king of all E-Makimono (rolled picture), is attributed to be by his cunning hand.

Besides the above, Mitsuhide, Yoshimitsu, Nagataka and Takasuke were all well-reputed men of art.

THE ASHIKAGA, OR THE MUROMACHI, PERIOD. (1334—1573 A.D.).

This was a most bellicose and boisterous epoch of incessant fightings and ceaseless disturbances. The stupid regent Hōjō Takatoki, miserably defeated by Nitta Yoshisada, the brave and loyal warrior, committed suicide with his followers at Kamakura in 1333, dismally dropping the final curtain to the historic Hōjō Family. Subsequently, Ashikaga Takauji, the founder of the Ashikaga dynasty, snatched the reins of feudal government, boldly establishing his headquarters in Kyoto. Under such circumstances, the people felt continuously uneasy and unsettled. Most of the private enterprises had gone to the brink of ruin, and the general trend of the country was running to vulgarity and roughness. Civilization was only under the feeble protection of priests who produced the majority of paintings. Strange to say, however, the fine arts had made a more miraculously striking progress than it could possibly be imagined. This was positively due to the esthetic dictators of the times, Yoshimitsu and Yoshimasa, the 3rd and 8th Shoguns. The former would be

introduced to tourists as the extravagant lord of the "Gold Pavilion," and the latter, as that of the "Silver Pavilion." The mental training in the Zen (Dyana) meditation, then fashionable among the public at large, told so intensely on the style of painting that simplicity came to be held in high esteem, giving rise to the so-called "Hokusō School," which characterized itself of its simple lines in black and white. This new school, inspiring a great deal of the Zen taste, captured popular liking and reached the height of perfection, while the Takuma had already gone into decay and the Kasuga had met almost with the similar fate. In this period there appeared many master-hands, who left us a countless number of works, still adorning temples, shrines and private mansions all over the country.

The Tosa School. The tide was not at all favorable, though it was at its zenith in the preceding period. In such critical moment, a mighty power was sent down by God for the rescue of the weakening school. It was in the form of Tosa Mitsunobu, who worked strenuously and achieved a shining success, regaining its former reputation.

Mitsunobu, Tosa. (1433-1525) The distinguished father-in-law of Motonobu. The sight of the rising sun of the Kanō school impressed the promising youth so deeply that he gave his whole time and energy, not to say of soul and body, up to the study of art. His assiduity was amply rewarded with a fresh canon in his line. His father Hirochika gave him elementary lessons; later he learned the styles of Kakuyū, Nobuzane, Kose, Takuma and Sumiyoshi, eventually evolving his own style. Elegance and sublimity were excellently displayed in his works. His "Fukutomi's Tale," "Historical Pictures of Kiyomidzu Temple" and "Historical Rolls of Yūzūnenbutsu Sect" are celebrated.

Mitsuaki, Takamitsu, Yukimitsu, Mistumasa, Yukihiro, Mitsushige, Yukihide and Hirochika are all famous.

The Hokusō School. As a result of the popularity of the Zen(Dyana), simplicity and sincerity were welcomed by the people in general. Painting, too, was brought under its influence and many were thirsty for simple pictures of strong and bold touches. The Hokusō school, which was for the first time introduced into Japan by a naturalized Chinese priest, Nei Itsuzan, and almost at the same time by Kawo, towards the close of the preceding period, was originated in China by Li Ssu-hsun ("Rishikin" in Japanese) and his son in the T'ang dynasty. Its style, consisting of a few strokes and producing an effect of light and shade in a clever manner, is very difficult to appreciate its merits unless close attention be paid to its forte.

The priest Donhō was an expert in flowers and birds, especially in bamboo. His contemporaries Shūgō and Tesshu were also skilled in the same subjects, while Jōye was a good hand in scenery.

Minchō (Chōdensu). (1352-1431). A remarkable veteran artist of surprising originality: he became priest when very young and later was appointed "Densu" (Curator of Hall) of the Tōfukuji temple, hence he is better known as "Chō-Densu." From childhood, painting was his only liking, and he studied steadily the methods of ancient masters, especially those of Li Lung Mien (Riryomin) of the Sung and of Yen Hui (Ganki) of the Yuan, finally forming a style of his own. He was unrivaled in huge works, which could be always seen from his relics; distinctively, in the Kakemonos of Five Hundred Rakan (Arhats), now carefully kept in the Tōfukuji.

Josetsu. (fl. 1371-1420) He was a priest of the Sōkokuji temple and the pioneer to learn the Chinese school. He mastered completely the fortes of the great artists of the Sung and Yuan dynasties, and still enjoys the highest estimation. He was a favorite of the Shogun

Yoshimitsu on account of his art. His humorous painting, "Hyōtan Namazu" (A man trying to catch a wels with a gourd), does never fail to split one's sides with laughter and is reputedly spoken of.

Shūbun. (1420-1450) A pupil of Josetsu and lived in the same temple. He studied thoroughly the styles of Ma Yuan (Bayen), Hsia Kuei (Kakei) and Muchi (Mokkei). His excellent scenery, flowers and birds are all drawn in a noble manner and are hotly chased by art lovers.

Sōtan, Oguri. (fl. 1440-1470) He was a pupil of Shūbun, His landscape and human figures are simply adorable, being most cleverly executed.

Keishō. (fl. 1490) Better known as "Kei-Shoki." He was a secretary (Shoki) of the Kenchōji temple, Kamakura, hence the name. His elementary lessons were given by Shūbun and then he imitated the style of Muchi. He was exceedingly skilled in scenery and human figures, etc.; among others, his landscape is most fascinating. He never painted a picture in colors, but all in black and white.

Nōami. (fl. 1400-1430) He took first lessons under Shūbun and was very proficient in scenery, human figures, birds and flowers. He was an authority as a critic on calligraphy and art, besides being an expert in landscape-gardening.

Geiami. (fl. 1460) A son of Nōami, he followed his father's style admirably. His works are charming.

Sōami. (fl. 1480-1520) A son of Geiami: he was an artist and a representative esthetic master known far and wide. Being a great favorite of the Shogun Yoshimasa, he made for him quite a number of gardens, still existing to our growing admiration. At the start he studied under his father and then he imitated Muchi (Mokkei) and Lin Kai (Ryokai). He was no doubt an able hand.

Jasoku, Soga. (fl. 1430-1470) One of Shūbun's disciples,



LANDSCAPE. BY SESSHŪ. (1419-1506)
OWNED BY THE MANSHU-IN TEMPLE, KYOTO.



competent in scenery, birds, flowers and personages. His brush is full of strong yet elegant strokes.

The Unkoku School.

Sesshū. (1419-1509) One of the biggest figures in the pictorial field that ever lived in this country. No word of praise would suffice to express his unparalleled talent in drawing landscape in black and white. No palatial home would be complete without one of his works. No artist could surpass him with respect to the regularity of his brush and his bold composition. He was the founder of the Unkoku school and his private name was "Tōyō." He began his art under Josetsu and Shūbun in the Sōkokuji temple, where he was an acolyte when very young. Later he went to China where he found no satisfactory teacher during his five years' stay, and returned home in 1469. Afterwards he learned art from nature. He built a temple called "Unkoku" at Yamaguchi, Suwo province, and gave his school the same title. He was exiled on a false charge to Otoyoshi, Iwami province, where he died in the Daikian temple.

Shūgetsu. (fl. 1450-1500) One of the ablest pupils of Sesshū and accompanied him on his trip to China. His landscape is intensely admired.

Yōgetsu and Shūtoku. Disciples of Sesshū, are equally well known. Shūtoku was clever in scenery and human figures. He went to Yamaguchi, where he lived at the "Unkoku-an" and called himself Sesshū II.

Sesson. (fl. 1500-1550) Some say that he was not a pupil of Sesshū, but he mastered his style; while others insist that he entered the studio of Sesshū. None of Sesshū's pupils could compete with him. By nature he had a graphic talent. His works of witty brush and of queer design often astonished the world. Critics say that Sesshū's noble spirit displayed in art is by far superior to Sesson's, while the latter's dexterity surpassed the former's.

The Kanō School. The most influential factor in Japan's pictorial history, that retained for centuries its pre-eminence at the apex of state patronage, had its origin in the Hokusō (Chinese) school. Kanō Motonobu married a daughter of Tosa Mitsunobu. This union, which combined the Chinese and Japanese schools, created a new style, famously known thereafter as the "Kanō School." Its nominal founder was, however, Kanō Masanobu, and it was placed on a solid foundation by his son Motonobu. The name "Kanō" is derived from the reason that this family started from the Kanō village, Izu province.

Masanobu, Kanō. (1453-1550) Called "Yūsei" on retirement. His life was begun as page of the Shogun Yoshimasa. Josetsu was his first teacher; further he studied under Sōtan and Shūbun and established his own style. When Sōtan died before he could get through with the ceiling of the "Gold Pavilion," Sesshū recommended him as his successor. The cleverness with which he fully discharged his duties was returned with a high reputation.

Motonobu, Kanō. (1476-1559) The Raphael of Japan and the most superhuman artist that Sunrise-land has ever had. His eternal fame is spread through the length and width of the country as "Ko-Hōgen" (the highest order of an artist). He took his primary lessons from his father, and then from Sōtan and Shūbun. He endeavored to master the particular canon of the Tosa school, while once he passed a few years in Bohemian rambles in order to promote his artistic knowledge, making sketches here and there, and succeeded at last in inaugurating a style of his own, that is, the combination of the Chinese and Japanese schools. Besides, he imitated Ma Yuan (Bayen), Lin Kai (Ryokai) and Yen Hui (Ganki) for portraiture; Muchi (Mokkei) and Hsia Kuei (Kakei) for landscape. He was indeed a matchless versatile artist; his scenery, human figures, birds,



LANDSCAPE. BY MOTONOBU. (1476-1559)

OWNED BY THE REI-UN-IN TEMPLE, KYOTO.



flowers, and animals are all so amazingly well done that they are free from criticism. His works are handled with soft as well as vigorous strokes, being concise, pure and noble. His paintings in possession of the Rei-Un-In temple, where he lived for some time with Daikyu, the Dyana-master, are his typical masterpieces.

Yukinobu, Kanō. (1512-1575) A brother of Motonobu; he received his rudimentary lessons from his father. His works resemble Motonobu's.

Hideyori, Kanō. (1513-1562) The second son of Motonobu; he acquired a thorough knowledge of painting and added no small honor to his family school.

Shō-ei Naonobu, Kanō. (1518-1592) The third son of Motonobu; he mastered his father's style and became an artist of great fame. His name is particularly reputed as the father of Eitoku.

THE TOYOTOMI, OR THE MOMOYAMA, PERIOD. (1574-1603 A.D.).

From the middle up to the latter part of the preceding epoch, the whole Empire had been cast into the boiling heart of perpetual battles and endless tumult, which historians unanimously entitle the "Warlike Age," when the valiant general Oda Nobunaga made a cometic appearance and was on the threshold of his glorious career, constituting a clue to the restoration of peace and order. As bad luck would have it, however, before he could accomplish this stupendous task a shocking event had carried him away to the world beyond — the assassination of Nobunaga by his aide-de-camp Akechi Mitsuhide. This untimely tragedy presented a golden

opportunity for Toyotomi Hideyoshi, alias the "Taikō," the greatest military genius that Japan has ever witnessed, enabling our unexampled hero to be recited by all lips for ages eternal. Subsequently, the clear-sighted Taikō, sagaciously joining hands with Tokugawa Ieyasu, the illustrious founder of the Tokugawa Shogunate, achieved at length the splendid exploit of reviving tranquil days in the land, which had been torn by disorder and unrest for many dreary years. Thus, the entire country had been brought under his command, and further he undertook to conquer Korea and China, the possible success of which death, while on the way, deprived him of.

Hideyoshi, having sprung up from an insignificant corner of Owari province, entertained wonderfully liberal ideas, paying very little attention to class and rank. His plebeian and popular character did much to promote among the people, high and low, the rise of a remarkable art movement. Among others, painting, to which the religious motive gave birth, nursed in the cradle of the Imperial Court, brought up among nobles, and then handsomely grown up amidst priests and warriors, ceased now to be their monopolized pastime, but became universally appreciated. Now that disturbances were over and the post-bellum peacefulness reigned, the lords and generals shining with meritorious deeds began to indulge in luxury and they lavished vast sums of money in constructing residences, castles and temples imposingly decorated with precious metals and gold and silver dust on the walls and the doors. Under such condition, pictorial art made an unprecedented progress with bounds and strides. On a gigantic scale, Hideyoshi erected the magnificent mansions of "Juraku" and "Momoyama," besides the peerless "Osaka Castle," which required as a matter of course many works of art and elaborate ornamentation of painting. Indeed, the striking feature of the times reflected the glory-loving spirit of the Taikō. Thus, the most glaring, ostentatious and dazzling



PHENIX. BY EITOKU. (1543-1590)
THE PROPERTY OF Y. KAWASAKI, ESQ., KOBE.

so-called "Momoyama Style" is seen through those innumerable relics.

The Kanō School.

Eitoku, Kanō. (1543-1590) The greatest man in this school with the exception of Motonobu.

His honorific name is "Ko-Eitoku." He was a page of Nobunaga at first, and later served the Taikō. Being the first son of Shō-ei, he received direct training from his grandfather, Motonobu, next to whom he is justly regarded to have done most towards the complete consolidation of his school. His pictorial genius was a marvel of the time, for none of his contemporaries could surpass him in landscape, flowers, birds and human figures, etc., which were all drawn boldly and vigorously, but not lacking in harmony and refinement. His coloring strikes one with a blinding astonishment. He was matchless in huge works. It was he that in a great measure added brilliancy to the extravagant "Momoyama" and "Juraku" palaces, which gained him such an honor that, it was thought in his days, no mansion without his artistic display could be accepted with admiration. No wonder he was the sole owner of the Taikō's patronage. It is widely but unjustly said that he was obliged to depict only rough pictures, as he had so many orders that he could not devote enough time to detailed ones, in which he was not experienced. On the contrary, he was unusually competent in minute works as well.

Yushō, Kaihoku. (1533-1615) One of the two most eminent pupils of Eitoku and an excellent hand beyond all praise. He contributed by his marvelous art an immense glory to his school. In fact, he was an exceptionally versatile painter rarely to be seen.

Sanraku, Kanō. (1559-1635) He was no other than the one whom the public consider as equally a prominent disciple of Eitoku as Yushō. His

admirable skill made his teacher adopt him as son. His works, exquisite and inviting, bear an extremely good resemblance to that of his father-in-law. He was undoubtedly worthy to add the weight to his school.

Mitsunobu, Kanō. (1538-1610) The eldest son of Eitoku :
he painted landscape, portraiture, flowers and birds very skilfully.

Takanobu, Kanō. (1570-1618) The second son of Eitoku ;
he received professional education under his father and became expert in art.

The Unkoku School.

Tōgan, Unkoku. (fl. 1580) He took elementary lessons from
Shō-ei and later mastered the brush of Sesshū, in whose old home "Unkoku-an" he sought shelter under the private name of "Sesshū III." His sons, Tō-eki and Tō-oku, made each his own mark.

The Hasegawa School.

Tōhaku, Hasegawa. (1538-1610) His primary teacher was
Shō-ei. In later years, he left the Kanō school and became so ardent after Sesshū that he succeeded in acquiring the mystery of the veteran artist. No contemporary could cope with his vigorous brush and cleverness. He called himself "Sesshū V." His sons, Tōshun and Tōrin, are all reputably known.

Chokuan, Soga. (fl. 1600) His style came from Minchō, and
he was very well at home with almost all subjects, especially with hawks.

Nichokuan, Soga. A son of Chokuan ; he painted tastefully
and elegantly. He was as dexterous as his father in drawing hawks.

THE TOKUGAWA, OR THE YEDO, PERIOD. (1603—1868 A.D.)

All the internal troubles came to an end and the bright sunshine was smiling for a brief space of time at the close of the previous period. But the death of the great Taikō before he could install his government on a firm basis, was about to throw the whole nation again into the whilom state of commotion. Thanks to Heaven, however, one hero passing away, another hero was found in the person of Tokugawa Ieyasu, who was a man of distinguished discretion and far-reaching enterprise. He exterminated at last the Toyotomi family. After he let his eldest son Hidetada succeed to the post of Shogun, which he had held but for two years, he devoted his utmost effort to the increase of the national welfare and of his family happiness, enacting new laws and regulations, establishing a clear distinction between the upper and lower classes, and enforcing a restriction over the liberty of the feudal lords and court-nobles with the ultimate object of weakening their strength. This project was successfully accomplished by his intelligent grandson Iemitsu, the third Shogun. It was in the latter's rule that feudalism became more prominent than ever and its topmost power was reached. Under such a state of affairs, peace prevailed all over the country, materially assisting the growth of literature and art among the people, who passed their happy days. Yedo (Tokyo) was the seat of the Shogunal administration and it was but natural that it became the center of the fine arts. Thus, there sprang up consecutively school after school, namely, the Kōrin, the Itchō, the Ukiyo-e, the Maruyama, the Shijō, the Nanga, the Kishi, and the Revival of Old Tosa, etc., presenting a veritable scene of pictorial revolution. Such being the case, lovers of art as well as artists came

to have many-sided tastes, so that some works had aristocratic feature, while others had scholarly simplicity and force, oftentimes seasoned with democratic and naturalistic ideas. This was truly the "Blooming Age" of painting.

The Tosa School. This had been handed down for ages in an unbroken line, but it was not fashionable at the beginning of this period, owing to the overpowering popularity of the Kanō. However, the great Mitsuoki effected an innovation in the style, rejecting mannerisms and setting no value upon formality. His appointment to the "Superintendent of the Picture Bureau" brought about its former honor and prosperity, though after his death the school had become again depressed.

Mitsuoki, Tosa. (1617-1691) He was born and bred in the pictorial atmosphere. He took his first lessons from his father Mitsunori. Afterwards he studied intently the styles of the leading Japanese and Chinese artists, which made him rise to eminence in his profession. His portraits, flowers, birds, plants, trees, fish, insects and beasts are all admirably depicted and never fail to look true to nature. This is made doubly attractive by infinitely beautiful coloring and experienced calligraphy. He was one of the three great painters of the Tosa school.

The Sumiyoshi School.

Jokei, Sumiyoshi. (1596-1668) He was known first as "Tosa Hiromichi"; later when he entered the priesthood, he changed his name to the present one. He rendered his services to the Shogunate in the capacity of an artist, and his excellent pictures are most delicately colored.

The Kanō School.

Tanyū, Kanō. (1602-1674) No one is adequately qualified to talk about Japanese art without being familiarly acquainted with our Tanyū's painting. Being



TIGERS AND BAMBOO. BY TANYŪ. (1602-1674)



OWNED BY THE NANZENJI TEMPLE, KYOTO,

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one of the few greatest artists, he is too well known even to an unlettered person. He was the eldest son of Takanobu and a grandson of Eitoku, and was called Morinobu at first. Upon his father's death in his early days, his rudimentary lessons were taken from Kanō Kō-i. After learning the styles of Kawo, Sesshū and the prominent masters of the Sung and Yuan dynasties, he succeeded in creating an independent feature. He utilized freely and cleverly the best parts of other schools, which afforded him an unlimited number of fresh designs, and which turned out to be his strong points. Many of his superb works, decorating temples, shrines and palaces, are surely one of the most delightful attractions in the country.

Naonobu, Kanō. (1606-1650) He studied under his father and then under Kō-i likewise as his elder brother Tanyū did. His pictures are mostly rough and bold, yet have splendor and loftiness as well.

Yasunobu, Kanō. (1612-1685) In spite of a representative artist of this school, he did not come up to the standing of his brothers, Tanyū and Naonobu. However, he won the honor of inheriting the head house of Kanō.

Sansetsu, Kanō. (1588-1651) He received elementary instruction from his father Sanraku, and afterwards changed the style. His works are full of sublimity and beauty, and he is ever respected as an expert.

Kōi, Kanō. (Died 1636) Highly reputed as the guardian of Tanyū and his brothers. Kanō Mitsunobu gave him primary lessons, and in later days he imitated Sesshū and Muchi. His landscape and personages are stately depicted.

Shōkadō. (1583-1639) He was properly a man of calligraphy, but became an adept in painting, which he did in an adorable way. He learned first under Kanō Sanraku and then imitated Muchi, through which he became an independent artist, being much liked by men of taste.

Tsunenobu, Kanō. (1713-1635) One of the most noted stars in the Kanō school. After having learned completely his family style, he showed his special features. His works are very well characterized by nobleness and elegance, and they are colored most handsomely.

Morikage, Kuzumi. (Died 1700?) He mastered not only the Kanō but Sesshū, the Old Tosa, and the Chinese artists, Ma Yuan (Bayen) and Hsia-kuei (Kakei). He was truly a wonderful man. It is rumored that he was cleverer than his teacher Tanyū, for which reason he was expelled from the membership of the school.

Dōun, Tanzan, Ryuyei and Sotei, etc., were the ablest pupils of Tanyū, but Morikage was at the top.

Einō, Kanō. (Died 1697) His father was his first instructor and later he studied under Yasunobu. He is also known as Kanō Nuinosuke. He was an authoritative connoisseur and compiled a book entitled "Honchō Gashi."

Chikanobu, Eisen Furunobu, Eisen Sukenobu, Yōsen Korenobu, etc., are all highly spoken of.

The Kōrin School. It is not perhaps too much to say that the seed of this school was originally sown by Hon-amī Kōyetsu and its good harvest was gathered by the world-famous Ogata Kōrin through the careful farming of Tawaraya Sōtatsu, whose merits are for ever recognizable. The characteristic feature of this school is, that its works are generally painted sumptuously with elaborate colors mixed with "Gofun" (carbonate of lead) and embossed on paper or silk, so that they have an apparent aspect of relief work; especially this peculiar method is manifested in its fullest form in drawing chrysanthemum petals, or the like. Strictly speaking, therefore, this style ought to come under the industrial art rather than the fine arts, as it produces a kind of decorative design more than regular painting. Be that as it may, the popularity of Kōrin is a



THE POETESS MURASAKI SHIKIBU. BY KŌRIN. (1654-1716)

THE PROPERTY OF K. MAKOSHI, ESQ., TOKYO.



perfect marvel, and his works are most enthusiastically run after by lovers of art.

Kōyetsu, Hon-ami. (1552-1634) He inherited his family profession of a sword-connoisseur as the 8th successor of the Hon-ami line. At the outset, he learned the Old Tosa school and subsequently formed a style of his own. His pictures are most artistically colored and very tempting. He was an expert in calligraphy and also a rare hand in making art-procelain. His grandson, Hon-ami Kōho, was scarcely inferior to him, but perhaps showed further progress.

Sōtatsu, Tawaraya. (1623-1685?) He was born in an obscure nook of Noto province, yet he was an amazingly artistic man. They say that he studied under Kanō Eitoku, or Kanō Yasunobu, or Sumiyoshi Jokei, but it is not confirmed. He took a deep fancy to Kōyetsu's painting, so that their coloring has a close resemblance. His flowers, trees, birds and human figures are all fascinatingly worked out. His honor will never cease with that of Kōrin.

Kōrin, Ogata. (1654-1716) An immortal pride of pictorial Japan and a most distinguished artist of modern times, who won the grandest reputation at home and abroad. He was born in Kyoto and lived in Yedo. He is said to have taken primary lessons from his father Sōken, whose school is not clearly known, and from Kojima Soshin, a pupil of Kōyetsu. It is again told that he studied under Sumiyoshi Gukei and Kanō Tsunenobu. In later years, he mastered the Old Tosa school and imitated painstakingly the styles of Kōyetsu and Sōtatsu, the complete digestion of which crowned him with an everlasting success in founding the far-famed "Kōrin School." His flowers, birds, trees and personages, tastefully painted and richly colored, are gazed at with untiring admiration by all classes. Moreover, he was unsurpassable in art lacquer-work, applying a variety of strange and curious designs of a fresh and ingenious mode, which occasionally

lacked harmony yet displayed consummate skill of workmanship. Towards the evening of his life he became a priest and changed his name into "Nichijū."

Kenzan, Ogata. (1662-1743) He was trained under his brother Kōrin. His painting has sweetness and dexterity inimitable by any others. His fame as an artistic porcelain maker, is widely known among esthetic people.

Hōitsu, Sakai. (1761-1828) Another praiseworthy painter is Sakai Hōitsu. His works executed with fine and superb brush, being mixed with eccentric turns of thought and poetical taste, are most intensely admired. He was taught under Sōshiseki at the start; then he took lessons in naturalistic painting from Maruyama Ōzui. It is also said that he was a pupil of Utagawa Toyoharu, Watanabe Nangaku and Kusumoto Sekkei. Later, he took a great fancy to Kōrin and made an abundant collection of his works. Then he studied strenuously for many years, which made him to be called the reviver of the Kōrin school.

The Itchō School. Its founder was Hanabusa Itchō, the well-reputed rival of Kōrin, though their taste and ability were not the same. It should be considered proper that this school was an eclectic or something between the genre painting and the Kanō school.

Itchō, Hanabusa. (1651-1724) Born in Osaka, he came up, when fifteen, to Yedo where he put himself under the care of Kanō Yasunobu. His talent, full of free and novel designs, did not allow him to faithfully observe the canon of his teacher, who finally grew impatient with his obstinate pupil and turned him out of the door. However, he succeeded, after assiduous study, in becoming an independent artist. He was conspicuous for the dexterity with which he sketched men and women in the street just as they were. Unfortunately in his 47th year of age, the Tokugawa government accused him for a certain reason and exiled him

to the Miyake Island, where he had to spend many a lonesome day. An idle gossip is afloat that this offence was due to the delineation of the "Asazuma Bune," which was mistaken to have satirized the 5th Shogun and his beauteous sweetheart, O-Den no Kata by name, amusing themselves in a pleasure-boat. After the lapse of twelve years, he was released, and became more popular.

Sūkoku, Kō. (1729-1804) He was taught by Sūshi, a disciple of Itcho, and later digested thoroughly the Hanabusa, the Kanō and the Tosa. He was proficient in portraying warriors.

The Maruyama School. In the middle of this period there was sighted a pictorial miracle of great magnitude in the human shape of Maruyama Ōkyō. He was endowed with a genius for painting and sprang up amidst his influential seniors and mighty rivals. He devoted his energy to the improvement of the naturalistic style, bravely facing the competition of other schools. With the waving colors "Naturalism" hoisted up, he took the whole world by electrifying consternation, at which the Tosa and Kanō schools were so sharply struck dumb that almost all artists in Kyoto had to submit to his puissant brush as if grass and plants had been bending before the sweeping wind; thus his studio was overcrowded with persons of Maruyama-mania. Then he established a school so predominant that it has been up to date incessantly absorbing a huge number of followers.

Ōkyō, Maruyama. (1733-1795) Born in Tango province as a petty farmer's son, he went up to Kyoto where he learned the Kanō style under Ishida Yūtei, and later he mastered the fortes of Chien Shun Kung (Sen-shunkyo) of the Sung, and of Kiu Ying (Kyuyei) of the Ming, etc. Besides, he imitated the old pictures of fame, but not adhering to the insipid and manneristic canons, in place of

which he introduced a new fashion. In his human figures, trees, flowers, birds, fish, beasts and insects, he was a master of mystery and divinity. Each stroke is so delicately and exquisitely carried out that it is utterly beyond description. In fact, he was a many-sided artist, realistic and idealistic, which can be seen in his magnificent works left behind to the present day.

Ōzui, Maruyama. (Died 1829) A son of Ōkyō: he was a superior hand in drawing from nature. His father's honor and style were also his in no small measure.

Rosetsu, Nagasawa. (1754-1799) He was first taught by Ōkyō and his diligence enabled him to be an excellent artist. He was full of imagination and novel designs, being very highly qualified in rough and bold sketches. Some of his works excelled those of his teacher's and are always much admired. His taste and dexterity are still an amazement.

Genki, Komai. (1749-1797) His forte was in drawing Chinese beauties, which were executed truly beyond competition. He must be the first and last artist in this sort of painting. Matchless is the delicacy of his handsomely colored works. He was a veteran pupil of Ōkyō.

Soken, Yamaguchi. (1758-1818) He studied under Ōkyō and became an expert, particularly in portraits.

Mori Tetsuzan, Oku Bummei, Yoshimura Kōkei. Fukuchi Jiei, Kameoka Kikurei, Kinoshita Ōju, Yamazeki Kakurei, together with the above-stated three are called the "Ten Great Disciples of Ōkyō."

Nangaku, Watanabe. (1766-1813) A pupil of Ōkyō at the start, and later he imitated Kōrin. He was the first and foremost man to introduce the Maruyama school to Yedo for which he deserved no little merit. He was skilful in drawing human figures, birds and flowers.



THE HŌDZU RAPIDS. BY ŌKYŌ. (1733-1795)



THE PROPERTY OF S. NISHIMURA, ESQ., KYOTO.

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The Shijō School.

Goshun, Matsumura. (1751-1811) Being the originator of the famous Shijō school, it requires no explanation that he was a most remarkable artist. When very young and not well known, he went under the name of "Gekkei." Now, the title "Shijō" came from his residence, which was situated at Shijō Street, Kyoto. His first teacher was Ōnishi Suigetsu and then he studied under the noted Buson. This was the reason he used to paint only pictures after the so-called "Bunjin-Ga" (Chinese style), exclusively practised by men-of-letters. Finally he asked Ōkyō to take him as his pupil, which request, however, met with a polite refusal. But as an intimate friend, he got a great deal from the worthy senior, accepting freely his advises and eventually changing his style radically. So Goshun's works present a striking resemblance to Ōkyō's features, though their taste and brush are quite different. In short, the Shijō school is no other than a condensation of Ōkyō and Buson.

Keibun, Matsumura. (1778-1843) His lessons were given by his brother Goshun, and he was intensely accomplished in drawing flowers and birds in a most realistic manner. He was truly a commendable painter.

Toyohiko, Okamoto. (1777-1845) A pupil of Goshun: he was extremely competent in landscape. His brush is commanding and tasteful.

Bunrin, Shiokawa. (1807-1877) He studied under Toyohiko and painted scenery daintily and cleverly.

Sosen, Mori. (1747-1821) The greatest monkey painter that this country has ever had. To a few persons it might be news that he was a reputable expert in drawing this particular subject. It is really a marvel how he could depict these animals so effectively. No wonder that, in order to study the life of monkeys, he used to live with them in the same cage. It is not a joking criticism that any

other animals from his brush look like his favorite monkeys. Born in Nagasaki, he spent his days in Osaka.

The Nansō School. The “Nanga” is another name given to this school. It had its origin far remote in the Tang dynasty, being founded by Oi Wang Wei (Ōmakitsu). Its style is rough and crude, mostly sketched in black and white, but oftentimes colored. At its start this was nothing of professional nature in it, but a hobby among men-of-letters. It was in the Kyohō era (1716-1736) that this school began to find its way to Kyoto. Since then its followers were gradually multiplied; among others, Buson, Taigadō and Ryūrikyo the typical artists. In Kyushu, there were the veteran Chikuden and Tetsuwo, while Beisanjin in Osaka. In Yedo, however, this school was never in vogue until the end of the Bunsei era (1818-1830) when it became most fashionable with the popularity of the Chinese classics, and there appeared such authorities as Kwazan and Chinzan. Besides, Chen Nan Ping (Chinnanpin), a Chinese artist, introduced a style of painting, which was transplanted to Yedo by Sōshiseki. It was Gion Nankai and Sakaki Hyakusen that, in the midst of the thriving days of the great Tanyū, did their best towards the propagation of the Nansō school. But Buson and Taigadō made its name much more significant and valuable.

Nankai, Gion. (1686-1671) Besides a good artist, he was as well versed in literature as in calligraphy. His strong points are visible in landscape and bamboo.

Hyakusen, Sakaki. (1697-1753) He mastered the styles of the Yuan and Ming dynasties, and is still well talked about.

Ryūrikyo. (1702-1758) He is also known as “Kiyen.” His diligent study of the authoritative works of the Yuan and Ming periods made him a leader in this line of painting. His reputé rests with the refinement



CARP AND PINE-TREE. BY GOSHUN. (1751-1811)
THE PROPERTY OF S. HIGUCHI, ESQ., OSAKA.

and elegance of his beautiful brush.

Sōshiseki. (1715-1780) He studied under Yūhi and became an expert in the Nanga.

Taigadō. (1722-1776) His full name is "Ike Taiga." He was a bright star in this school, signally known far and wide. Being a very simple and jolly-hearted man, he was scarcely affected by the worldly affairs, and gold was by no means inviting to him. He went first to Ifukyu, then to Ryūrikyo and lastly to Gion Nankai. His style is the true reflector of his character—simplicity, sincerity and candidness themselves which is also demonstrated in his talented calligraphy.

Buson, Sha. (1715-1783) A renowned Nanga artist, almost unsurpassable by any. His name itself is a delight even without looking at his work. To any and every picture of the Yuan and Ming periods he gave careful attention and thus established himself as a great master. His scenery, flowers and birds are full of grace and poetic taste, and his composition and design would often take one's breath with high admiration. He was excelled in calligraphy, and was the first teacher of Goshun, the founder of the Shijō school.

Chikuden, Tanomura. (1776-1835) He was a laudable man of literary as well as pictorial knowledge and was thoroughly conversant with all the weak and strong points of the school. There is no doubt that he was, as the rest of his fellow-painters, good in landscape, yet also adept in human figures, flowers and birds.

Bunchō, Tani. (1764-1841) The most representative artist the Nansō school could rightly be proud of. Decidedly his ability was and still is a wonder of the world. His divine skill in depicting landscape was utterly beyond comparison. Being an exquisite colorist, there was no match for his green hills and purple water, besides

excellent human figures, flowers and birds.

Kwazan, Watanabe. (1782-1841) An eminent pupil of Bunchō: he imitated the masters of the Ming and Shing periods, and succeeded in comprehending the secret of perspective and shading in foreign painting, in which he made himself to be looked upon as a very good hand. His landscape, flowers and birds are so nobly drawn that they have little of earthly air.

Chinzan, Tsubaki. (1800-1854) He was taught by Kwazan and later by Bunchō. His flowers, most temptingly colored, are charmingly and superbly painted and are showered with ceaseless praises.

Okamoto Shūki, Fukuda Hanko and Yamamoto Kinkoku were all able pupils of Kwazan.

The Ukiyo-E School And Color Prints.

This is undoubtedly the most interesting line of painting by which to study the poetic manners of ancient Japan, which are, to our deep regret, vanishing little by little, at least in large cities, being driven out by modern civilization. Indeed, no picture would show us more graphically and entertainingly the antique customs of this country than our genre painting.

Now, the word "Ukiyo," literally meaning the "Transient World," is an expression derived from Buddhism, signifying the human life full of miserable and doleful affairs, which is as fleeting as a floating cloud in the sky. But the original sense had gradually changed so far as it finally came to denote merely the every day life of the people or the new fashion. "E" simply means painting.

The principal object of this school was to illustrate the social manners of the current time to fit the taste of the lower classes, who had neither lofty ideals nor knowledge of learning to appreciate the historical or classical pictures of the aristocratic Tosa and Kanō schools, which only appealed

to the intellectual circle. In spite of the fact that the Tosa painted now and then what they called the Ukiyo-e, there had never existed a proper Ukiyo-e school until Iwasa Matahei, an eminent artist of the Tosa origin, pioneered the style during the Kwanyei era (1624-1644). At the outset, the painting was done by hand as in other schools, but it became so fashionable that there occurred the necessity, as a natural sequel, to resort to the facilities of its production in the shape of printing, which helped considerably the wide and steady diffusion of works. However, neither Matahei nor his pupils contrived prints, but the multiplication of pictures by means of wood blocks was started by Hishikawa Muronobu, the second great man, who established the foundation of the school. Until the time (1671-1751) of Sukenobu and Chōshun, only half the number of artists of this school had painted for printing purposes, but after that it became universal among all of them. Thus they came to be called the "Delineators of Wood Blocks."

The Stage of Color Prints.

The "Sumi-e," or those printed in black only, were the foremost prints from wood blocks. They were often colored by hand. Then came

The "Tan-e," or those prints first in black, to which a red lead pigment (Tan) was applied by hand, hence the name. Besides red color, green and yellow ones were occasionally added. They were most fashionable during 1673-1684 (Enpō-Tenwa), followed by

The "Kurenai-e," a sort of the Tan-e, distinguished by a brighter red color than the Tan-e. This made a momentary appearance only at the beginning of the Kyohō (1716-1736), being immediately replaced by

The "Urushi-e," lacquer picture, so named from the reason that the surface of those prints in black was lacquered over. Later, in addition a pigment of red,

yellow, blue or black mixed with glue was used. For lacquer was usually substituted a less expensive stuff made out of Indian ink and glue, and it went under the same name. The Urushi-e were in vogue during 1716-1744 (Kyohō-Kwanpō), subsequently giving place to

The “**Beni-e**,” which were primarily printed in a soft vegetable pink, then yellow, blue, green or purple was also employed. The existing Beni-e, being printed in colors of inferior quality, are mostly faded and the original shades are hardly traceable. They were prevalent during 1744-1763 (Kwanpo-Hōreki). Then there appeared lastly the famous color prints,

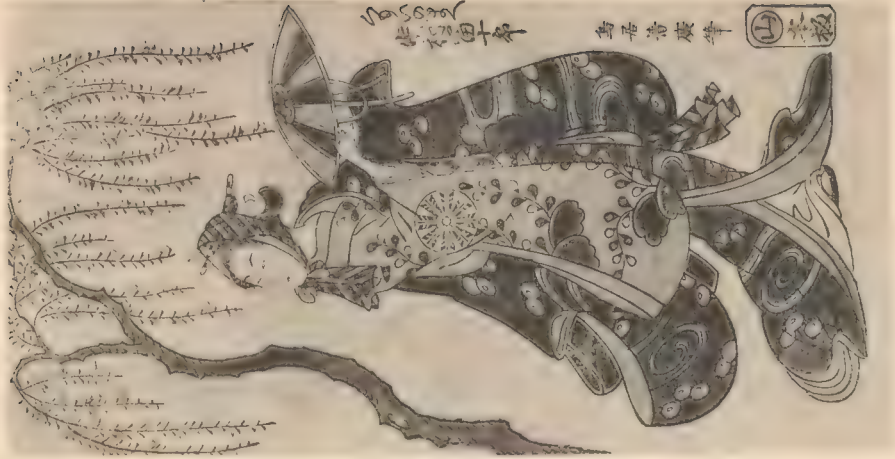
The “**Nishiki-e**,” (literally, brocade-pictures), which are the highest perfection of color prints. Their exquisiteness was applauded by the word of brocade, hence the name. The Nishiki-e and the Beni-e are executed by the same method, that is, printing one color over another by the process of wood blocks. The only differences are: the pigments and paper used for the Nishiki-e are far superior than the Beni-e's, and the workmanship is much more refined. Another feature is, that the Beni-e are printed in primitive hues, while the Nishiki-e in mixed colors. Now, the Nishiki-e are said to have been printed for the first time in 1765 by one Kinroku, an engraver in wood blocks, with the assistance of a certain printer, with whom he devised a method of setting blocks and paper together in proper position in order to print in several colors one after another. Rumor has it that one Emiya Kichiemon invented this method already in 1744, but it is uncertain. At any rate, it would be safe to believe that the works before 1765 had been colored by hand.

The above is a summary of color prints, much admired at home and abroad ; nevertheless, it is beyond all expression to be lamented that this art should have become step by step extinct since the latter part of this period.



"SUMI-E." BY MURONOBU. (1638-1714?)

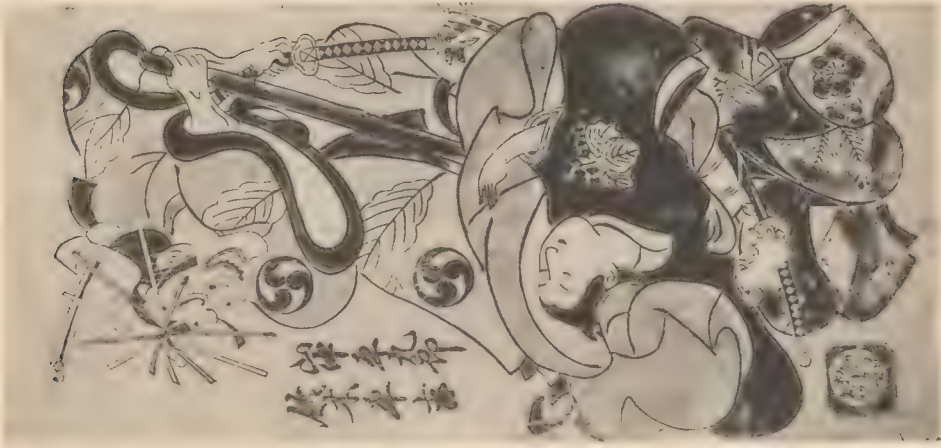
(SWEETHEARTS)



“BENI-E”
(DANCING)



“URUSHI-E”
(THEATRE)



“TAN-E”
(THEATRE)

Matahei, Iwasa. (1577-1650) The pioneer of the Ukiyo-e school, whose name is immortal on its title-page. He was the youngest son of Araki Murashige, a Samurai, who disobeyed for some reason or other to the order of his lord Oda Nobunaga and was compelled to commit suicide, when Matahei was only two years old. Thereupon, the poor infant was taken away by his nurse to seek refuge for a time and went to Echizen, his maternal home. This was why he changed his paternal name of Araki into Iwasa from his mother's family. When he grew up, he came up to Kyoto and studied art under Tosa Mitsunobu, later evolving a style of his own. His pictorial fame reached the third Shogun Iemitsu, who called him up to Yedo where he displayed his consummate skill in genre painting. He was not only an able artist, but well versed in literature. His works, the "Thirty-six Poetical Geniuses" in the Tōshōgu Shrine in Kawagoe, and the Hikone screens are gazed upon with particular admiration.

Muronobu, Hishikawa. (1638-1714?) The memorable man as the initiator of wood blocks and as the one who consolidated the Ukiyo-e school. He was a noted designer for single sheet prints and illustrated books. His family profession was that of embroiderer in the province of Awa. When young, he came up to Yedo, where he learned painting and became such an expert that he had no seniors but one.

Chōshun, Miyagawa. (1681-1752) He was a master hand in genre subjects and an unequalled colorist. He studied the Tosa at the start and then imitated Matahei. His son, Katsukawa Shunsui, was a good artist too, and their brush resembles each other.

Sukenobu, Nishikawa. (1670-1751) No other eminent artists came out of the districts of Kyoto and Osaka, except our great Sukenobu, to favorably compete with those in Yedo. There are many of his works

showing the Ukiyo-e in its fullest beauty ; among others, his attractive coloring is really excellent.

Kaigetsudō. (fl. 1700) There is a strong reason to believe that the name "Kaigetsudō" must have been handed down in succession to different artists, as it continued too long for one or two persons. The features of women drawn by them are too fat and do not look elegant.

Kiyonobu, Torii. (1563-1729) A representative Ukiyo-e painter, who chiefly painted signs of theatres. He was at first an actor in Osaka, but his fancy for painting led him to become a pupil of Muronobu ; later he founded a style reputably known as the "Torii." His brush is characteristic of its roughness. His son, Kiyomasu, and his grandson, Kiyomitsu, were good hands.

Kiyonaga, Seki. (1751-1815) He was the 4th successor of the Torii school. He and Utamaro were most conspicuous in their days. The bold air peculiar to this school had been greatly lessened since his last predecessor, yet he depicted women extremely beautifully and pleasing to the eyes.

Masanobu, Okumura. (1689-1768) He was a bookseller and learned painting under Muronobu, subsequently becoming immensely experienced. His Beni-e and illustrated books are widely appreciated.

Harunobu, Suzuki. (1741-1787) He was a pupil of Shigenaga, and became intensely skilful in drawing handsome women, but despised to paint actors. Great improvement was made by his effort in the art of color prints, which up to that time had been in an undeveloped stage.

Shigenaga, Nishimura. (fl. 1730-1765) He took lessons from Kiyonobu and was competent in drawing actors.

Shunshō, Katsukawa. (1725-1792) A pupil of Shunsui ; he most excelled in portraying actors. His name was made significant because he had the great Hokusai

as his disciple.

Shigemasa, Kitao. (1738-1819) He was a sort of amateur artist and afterwards became an expert. He is highly reputed as the illustrator of the works of the distinguished authors, Kyoden and Bakin.

Koryūsai, Isoda. (fl. 1771-1788) He used to paint a long kind of picture. Since his promotion to the rank of "Hōkyō," he gave up painting for wood blocks.

Sekiyen, Toriyama. (Died 1788) At the start he studied the Kanō and then the Ukiyo-e. He was so fortunate that the famous Utamaro appeared among his pupils.

Utamaro, Kitagawa. (1752-1805) Not only is his name very familiar even to an illiterate at home, but rings all over the world, attracting keen attention from print-collectors. He was decidedly matchless in drawing beautiful women, and young and old are fascinated at the lovely air and charming style of his worthy productions, upon which modern artists gaze open-mouthed with astonishment and hopeless envy. His beauties are all of rather oval face and tall stature, and exceedingly graceful, though there is not a fear of their being a little too slender, apart from naturalistic painting. Be that as it may, no one has ever been so successful in depicting the fair sex as he was. Alas! here is a piece of ill luck. To his great agony and intense sorrow, some of his works were deemed contradictory to the authority at the time and he was imprisoned in 1804. Shortly after he was released he passed away, being physically and mentally no longer as he used to be. Among his pupils, there were Utamaro II., Shikimaro, Kikumaro and Yukimaro, etc.

Eishi, Hosoda. (Died 1829) He was extremely accomplished in drawing dames and damsels in a most elegant and noble-looking style. Their exquisiteness deceives God. He took his preliminary lessons from Kanō Eisen, then devoted himself to genre painting. Some of his works are far

above those of Ūtamaro and rank high in public esteem.

Sharaku, Saitō. (fl. 1790) He was known as a theatrical portraitist, and was a "No" actor, in which capacity he served the Lord of Ashū. He originated a style called "Kirarazuri" or "Ginzuri," which covered the back-ground of a picture with a silver color. As he tried to paint too true to nature, his works failed to be popular, which caused him to give up his art in a few years, so that he left only a very limited number of productions. Among many genre painters, however, he is the only man who came to such a melancholy end and who won such an undreamt-of popularity after death.

Toyoharu, Utagawa. (1736-1814) He was the founder of the Utagawa style of the Ukiyo-e, and devoted his effort in producing theatre-signs.

Toyokuni, Utagawa. (1768-1825) A pupil of Toyoharu: he became a master of his own style. He was renowned in portraying actors and his fame rests with his exquisite works.

Toyohiro, Utagawa. (1772-1828) He was a fellow student of Toyokuni under Toyoharu. To his joyful fortune, he found the celebrated Hiroshige among his pupils, which made him still more reputed. He painted skilfully for single sheet prints and illustrated books, but he never portrayed actors, which he disliked to do.

Kunisada, Ichiyōsai. (1785-1864) Being the most exalted of Toyokuni's pupils, he called himself later "Toyokuni II." He had become conspicuous since he illustrated the "Inaka Genji" by the veteran author Tanehiko.

Kuniyoshi, Ichiyūsai. (1796-1861) He was taught by Toyokuni, and his talent in drawing warriors was beyond imitation by his contemporaries.

Eizan, Kikugawa. (fl. 1805-1825) The female sex, which he



"NISHIKI-E" BY UTAMARO. (1752-1805)

(A LADY BLACKENING TEETH)

painted stylishly and amiably was his favorite subject, but he never painted actors cleverly.

Eisen, Ippitsuan. (1789-1848) He was a nominal student of Eizan. He was experienced in everything, distinctively in depicting mighty chic ladies and bashful maidens. Yet his weak point exists in short stature, while in others too tall.

Hokusai, Katsushika. (1759-1849) The pictorial horizon towards the latter part of this period was radiantly illuminated by a grand star of marvel -- the appearance of the far-famed Hokusai. Although he was at first nothing but an iron-mirror polisher, his endowment developed in the shape of a most wonderful artist of the Ukiyo-e school. It is no matter of surprise that his works of highest attainment are strongly admired by all nations in the world. His rudimentary lessons were given by Shunshō, by whom he was excommunicated for an unknown reason. He often altered his teacher, and later studied the styles of Sōtatsu and Kōrin. Finally he mastered the principles of the landscape of the Ming fashion and the law of perspective of Western painting. Thus he became an independent master of a typical style. Not to speak of human figures, but landscape, birds, flowers, animals, and all objects in the universe were put under his miraculous brush, which delight us in the present days. There are many of his works in book-form, of which "Hokusai Mangwa" and "100 Views of Mt. Fuji" are most well known. Hokusai had a curious propensity to change frequently his name, giving his old ones to pupils. Another habit was his removing his abode, which eventually numbered as many as 88 times through his life of 92 years. A sight or noise of disagreeable nature in the neighborhood was too much for him to endure for a moment, so that once he made three removals in a single day. This might sound to the reader like an Aesopian fable, but it was the fact. Thanks to

the Lord, however, our interesting man of fitful disposition breathed his last quietly in his cosy bed at an enviable age.

Hiroshige, Andō. (1796-1858) Could any artist be more successful in showing us an artistic and poetic rendering of nature than our peerless Hiroshige? There may be possibly a few equals, but positively no superiors. No wonder his name and fame are ceaselessly echoing in nooks and corners. He started his art career with Toyohiro and became expert in genre painting, especially unrivaled in scenery. Any of his original and truthful works, adorably and superbly colored, are too manifest to need comment, and it serves really as a stimulant to look upon them at a wearisome hour. The noted "Fifty-three Stages on the Tōkaidō" by his cunning hand would be strange perhaps only to few lacking in elegant taste.

The Mochizuki School.

Gyokusen, Mochizuki. (1668-1755) The founder of this school, he took his elementary lessons from Tosa Mitsunari and then from Yamaguchi Sekkei. Subsequently studied he the style of Motonobu and became an authority. His brush, full of bold and strong touches, tells much of his experiences. Truly was he one of the noteworthy artists.

The Kishi School.

Ganku. (1749-1838) He originated this school and was unsurpassable in drawing wild birds and animals; above all, tigers. When the Maruyama and Shijō schools were enjoying their best days, he made himself a good rival among powerful contemporaries. He thoroughly mastered the styles of the Sung and Chen Nan Ping, and there was nothing to be desired in the way of his skill. But his only weak point was his greediness for money, so that once he was given a painful lesson by a sensible man, who showed



“NISHIKI-E.” BY HOKUSAI. (1759-1849)

(MT. FUJI AND WAVES)

宮、越
以九六後太
丸九十道管

秋
色
圖

"NISHIKI-E." BY HIROSHIGE. (1796-1858)
(THE SCENE OF MIYANOKOSHI)

the covetous artist one of his masterpieces being used as a loin-cloth to put him to shame.

Gantai, Kishi. (1784-1865) His father Ganku was his teacher and he became a good hand, but his predecessor was far superior.

Renzan, Kishi. (1803-1859) He studied under Ganku for many years and later imitated the Shijō school. His birds and flowers are laudable.

Kwazan, Yokoyama. (1783-1837) Being an able pupil of Ganku, he learned the Shijō school, so his style has a special feature of his own. His landscape, flowers, birds, and human figures are all cleverly painted.

Bunpō, Kawamura. An eminent disciple of Ganku. His works are handled with free and vigorous strokes, being clever in any subject.

The School for Revival of Old Tosa School.

The works of the Tosa school in later periods had entirely lost their special pre-eminence, which could be discerned in the old ones. Thereupon, there appeared a new school aiming at the revival of the old Tosa school. Totsugen was the promoter, followed by Ikkei and Tamechika.

Totsugen, Tanaka. (Died 1823) He studied fully the great masters, Mitsunaga and Nobuzane, and he himself became a master-hand. One day Totsugen said, "An artist would rather die than lose his eyes." Alas! the poor fellow lost his eyesight at an advanced age. Filled with sorrow and indignation, he fasted for a number of days to put an end to his life, but in vain. Finally he bit his tongue, which enabled him to reach his mournful goal.

Ikkei, Ukita. (1794-1859) Totsugen was his first instructor, and afterward he mastered the style of Nobuzane, in which he became expert. He was particularly well versed in the knowledge of "Yū-soku"

(Customs and Ceremonies of Court and Warriors), and was also as proficient a man in calligraphy as in composing poems. **Tamechika, Okada.** (1821-1863) He used his brush in an infinitely free and easy manner, and his pictures are full of dignity and elegance. He was a tempting colorist and was amazingly dexterous in drawing "Yū-soku."

The Independent Artists.

Jakuchū, Itō. (1715-1800) A most remarkable artist, who was a greengrocer in Kyoto. He mastered the Kanō, the Kōrin and the masters of the Yuan and Ming dynasties, and originated his special style entirely different from the Kanō, the Shijō, or the Nanga. His elaborate paintings are done with utmost skill and colored most supremely and attractively. He was positively matchless in drawing hens.

Shukuhaku, Soga. (1729-1783) His style has a look of the Kanō school, yet it differs from it, assuming an absolutely unique feature. His subjects, fantastic, weird, but genteel in a way, surprise one beyond expectation. Besides, his designs, original yet eccentric, which he used to pick up singularly, proved to be a wonder, and all his pictures of striking type are handled with extreme cleverness.

Gessen. (1720-1809) He was a priest experienced in painting. His style resembles the Maruyama, Shijō and Kishi schools, and his landscape is capitally finished.

Zaichū, Hara. (1749-1837) A reputable artist very skilful in drawing flowers and birds, etc. His handsome coloring merits a large share of attention.

THE MEIJI PERIOD. (1868—1912 A.D.)

The most glorious and magnificent in the history of Japan is certainly the Meiji period, brilliantly governed by the late great Emperor, Meiji Tennō. The preceding Tokugawa era extending over two centuries and a half, which had been a prolonged stream for the tranquil flowing of prosperity and of the golden age of art, has at length poured into and been swallowed up by the Vortex of Destruction, where the "Restoration of Administrative Power to the Throne" had just been whirling about. The fall of Feudalism and the rise of Meijism turned out as the natural consequence, in which the Daimyos lost their fiefs and the Samurais their pensions.

Thus, during the first twelve or thirteen years of the Meiji, we found much to our regret that the fine art circle was miserably shattered more than any other professions. Overcome with terror from the civil wars, it was but reasonable that no one thought of painting, so that artists were reduced to a lamentable condition. As it was, they had to change their pursuit: those in Tokyo became draughtsmen in the Government offices, while those in Kyoto made a scanty livelihood as designers for "Yūzen" dyeing. Thanks to God, however, there appeared a sublime rainbow in a dream. With the gradual recovery of peace and order, coupled with the introduction of Western civilization, art and literature sprang up side by side splendidly, so that the erstwhile painters could resume their works. Ah, Spring returned to the esthetic world!

Now, the Government began to wake up and protect the fine arts, as a result of which, there was established in 1880 a Prefectural Painting School in Kyoto, with Unno

Bairei, Kishi Chikudō and Kubota Beisen, etc., as teachers. In Tokyo, the Government Art School and the Fine Art Association were founded in succession, followed by expositions and competitive exhibitions here and there. Besides, the "Bureau for the Protection of Old Temples and Shrines and Valuable Works of Art" was organized. The Government held and still holds yearly an art exhibition under the control of the Department of Education, accompanied by a number of private ones.

The most fashionable at the beginning of this period was the "Nanga or Nansō" school, while the Kanō was nearly out of fashion and the Tosa met the same fate. One who did much towards the revival of painting was the late Mr. Ernest Fenollosa, a Bostonian. Since he came over here in 1879, he was a great admirer of our art. May his soul calmly repose in a prettily wooded cemetery looking down upon Lake Biwa, famed for its "Eight August Views"!

The Kanō School.

Hōgai, Kanō. (1827-1888) His landscape in black and white is boldly and excellently executed.

He was clever in taking in strong points of foreign painting, and was most distinguished in the Meiji era.

Gahō, Hashimoto. (1835-1908) He was a man of talent, extremely excelled in landscape. There is no doubt that he was one of the best modern artists.

The Tosa School.

Kwangyo, Mitate and Chitora were noted.

The Shijō School.

Zeshin, Shibata. (1806-1891) He was an expert in flowers, birds and portraits. His works are full of novel designs and the composition is praiseworthy. He was also a master-hand in lacquer work.

Hyakunen, Suzuki. (1823-1891) An experienced artist in flowers and birds.

Bairei, Unno. (1843-1895) The most famous flower and bird painter in this period. His work "Hyakuchō Gafu" is widely known.

Kwansai, Mori. (1813-1894) His brush is full of vigor and grandeur. He was remarkably skilled in landscape, birds and flowers.

Beisen, Kubota. (1851-1906). He was a good hand and did a great deal towards the advancement of art.

Gyokusho, Kawabata. (1835-1912) He was accomplished in drawing landscape, besides birds and flowers.

The Nanga School.

Sō-un (1814-1898), **Yūkoku** (1825-1898) and **Katei** (1829-1829) were all famed.

The Kishi School.

Chikudō, Kishi. (1825-1897) He studied the Kanō at the start and then under Renzan. He was adept in any subject, especially in tigers.

The Yōsai School.

Yōsai, Kikuchi. (1787-1878) He was the founder of the Yōsai school and a well known loyalist.

He was unsurpassed in historical painting, which he depicted in a most noble manner.

The Ukiyo-e School.

Yoshitoshi, Tsukioka. (1838-1892) A typical artist in this line; he painted cleverly all genre pictures.

Kyosai, Kawanabe. (1827-1889) He handled his brush freely and admirably, being immensely dexterous in drawing caricatures.

Eitaku, Kobayashi. (1842-1890) He was a pupil of the Kanō school and later studied the Ukiyo-e, in which he became thoroughly competent.

The following names may be added as the prominent artists in the Meiji era, who are still displaying their skill in the present day :—

Seihō, Taikwan, Kwanzan, Kōgyo, Tomoto, Tanryo, Kason, Shunkyo, Jippo, Raisho, Shōhin, and Suiseki, etc.

Occidental Painting In Japan.

This has, through a series of vicissitudes, made a marked progress in this period. It is generally believed that Western painting was first brought to this country by some Portuguese or Spanish about 1570-1592. It had soon disappeared for a time with the closing of the land to foreign intercourse. Yamada Uemon, a native of Kyushu, is said to be our pioneer artist in this line, followed by Shiba Kankō (1746-1818). At the end of the Tokugawa period, Kawakami Tōgai gave instruction in oil painting in the "Bureau for Investigation of Foreign Books." In the Meiji, the foremost alien teacher was an Englishman, Charles Wirgman, a correspondent of the "London Times." His principal pupils were Takahashi Yoshiichi, Goseda Hōryu and Yamamoto Hōsui, etc. Kunizawa Shinkurō was an expert. In 1876 Antonio Fontanesi, an Italian, was appointed Instructor of Painting in the newly-organized Art Department of the Imperial Engineering College, Tokyo. Oyama Shōtarō, Matsuoka Hisashi and Asai Chū, etc., are all well known as his once students. Fontanesi was succeeded in 1878 by another Italian, Feretti by name, who was far inferior to his predecessor, which made him unpopular, and he was discharged in 1880. Then San Giovanni, an Italian, took his place which he had to leave in 1883. Shortly afterwards, Yamamoto, Oyama, Asai and Matsuoka, etc., founded the "Meiji Fine Art Association" in co-operation with Kawamura Kiyo-o, who had just returned home from Italy. In 1896, Kuroda Kiyoteru and Kume Keiichiro, who studied in France, established another art association called the "Hakubakwai"; then there came "The Taiheiyō Gakwai" and "The Tomoe Gakwai."

In brief, Western painting was in a most flourishing stage hitherto unknown.

CONCLUSION.

An outline of pictorial Japan has just been given. For fear that further details might cause confusion to touring readers, we conclude hereby this small work, cordially requesting them to study Japanese art, which is endowed with characteristic features of her own.

END.

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